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PRONUNCIATION OF R AND G IN  
GERMANY.

I. All of our American grammars except one, so far as I know, recommend the lingual pronunciation of *r*. Very few of these grammars even mention that there is any other pronunciation of *r*, and yet in almost all the cities of Germany, whether larger or smaller, a quite different *r* is spoken from our English *r*, or the trilled *r* as pronounced by German peasants and by actors on the stage. This *r* as usually heard in the cities is of a guttural nature, produced in the back part of the mouth by drawing the tongue back against the uvula in such a manner as to form a little groove in which the uvula can swing and vibrate freely, the tongue however remaining perfectly motionless. This vibration often resembles very closely that of the tongue-*r*, and many Germans are not conscious that there are two different *r*'s spoken in their country. However, this uvular *r* is often very feebly pronounced, or, contrariwise, is sometimes pronounced with disagreeable distinctness—in either of which cases the little groove is not sufficiently formed to allow the uvula to vibrate freely. The guttural *r* is common to all classes of the people in the larger cities, and in many smaller ones. The tongue-*r* often betrays the provincial birth of a speaker, for it rarely happens that anyone who has once learned the guttural *r* ever changes it for the lingual. It is, indeed, almost impossible for a person who has learned one of these *r*'s to acquire the other. In view of the great physical difficulty to be overcome, the extensive literature on this subject would seem to have been produced in vain, but the advocates of the lingual *r* wax hot as their cause grows hopeless.

Difficult, however, as it is for adults to master the guttural *r*, it is *very easy* for their children to acquire it. I have met a number of such cases, and in the cities have searched in vain for children who retained their parents' lingual *r*. From this it appears that in forming the pronunciation of children the influence of playmates is a more powerful factor than that of father and mother. I am here reminded of a number of students in Berlin who were trying to learn from me how to pronounce the lingual *r*.

They made earnest efforts to move the tongue, but it would not budge. On the other hand, such *r* exercises were very instructive to me as to the formation of the uvular *r*, and finally enabled me to acquire it.

A comparison of the two *r*'s explains in part the rapid spread of the uvular as being due to the slighter effort required in producing it. As a rule at least, the initial *r* is trilled and often very strongly so. Many American *teachers* of German are not conscious of the great difference between this lingual *r* and our own lingual *r*. I believe our American-born teachers use generally our own *r* in speaking German. The force with which the Bavarian and Württemberg peasants roll this *r* on the end of their tongues is surprising. This is the *r* used on the German stage. It is not clear to me why so many phoneticians take the stage pronunciation as their standard. The actor must look to acoustic effect, and besides needs and actually uses a tragic, dignified pronunciation, quite unlike that employed in ordinary conversation. He accordingly adopts this strongly trilled *r* as being the most forcible sound at his command. But, in this particular, even the warm advocates of the stage depart from the stage pronunciation. It would be an interesting study to trace the development of the uvular *r* that has thus spread so rapidly in spite of the stage, the school, and the phoneticians. Spoken by the vast majority of people in the great centres of national life, it possesses a vitality that neither actor, school-master nor pedant can destroy. I have noticed that the uvular *r* is often spoken of as a peculiarity of North Germany, but nothing could be more erroneous. In Schleswig-Holstein the tongue-*r* is spoken, and in Vienna the uvular *r*. The rule is that the guttural *r* prevails in the cities, and accordingly, if the whole truth may be told, the tables ought to be turned and the lingual *r* be called the provincial.

II. The pronunciation of *g* has also drifted away from the standard of the stage, which requires the hard *g* as in *good*. It is stated in one of our best grammars that *g* final is pronounced on the stage as *k*, yet I did not hear this pronunciation in any theatre; in my experience it was uniformly given the same as

initial *g*. However, in common conversation in North Germany six different sounds are heard for the one *g* of the written language, according as it is initial, medial or final: (1) initial *g* has the hard sound of *g* in *good*; (2) medial *g* after *a, o, u* and *au* (back vowels) has a sound not heard in English, being a sonant guttural spirant; (3) medial *g* after *i, e*, and unlauded vowels (front vowels) is a sonant palatal spirant, similar to *y* in *yes*; (4) final *g* after back vowels, like *ch* in *Bach*; (5) final *g* after front vowels, like *ch* in *ich*; (6) *g* in the combination *ng*, when not followed by a vowel, has the sound of *k*. The sound that is the least general of these is medial *g* after front vowels. In foreign words, as *regieren* etc., and often in German words in declamation and reading, the *g* is pronounced hard (as a sonant stop), but in ordinary conversation the sound described above under (3) is more common.

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#### APROPOS OF 'LA NAISSANCE DU CHEVALIER AU CYGNE.'

IN his extended and highly instructive review of 'La Naissance du Chevalier au Cygne' (*Romania* xix, pp. 314-340), M. GASTON PARIS submits the constitution of the text to a searching examination. Most of the emendations there offered need only to be seen to be accepted, several of the most satisfactory elucidations bearing upon difficulties on which I had in vain exercised my ingenuity; a few, however, of the suggested emendations are not so obviously convincing, and may warrant some further consideration.<sup>1</sup>

Into the textual portion of the review have crept a certain number of typographical errors, which it will be desirable to rectify before proceeding to the cases in question. The misprints are as follows:—

Page 328, l. 28, for 232 read 242.

" " " 30 " 238 *en charger* read *encarger*.

" " " 31 " 245 read 345.

" " " 32 " 365 " 366.

<sup>1</sup> Not many of the proposed emendations turn upon the correctness of the MS. readings, but I have availed myself of an opportunity of collating questionable passages on the original MS. since the appearance of the review.

Page 328, l. 33, for 430 read 429.

" 329 " 11 " 1314 " 1354.

" " " " 1370 " 1358.

" " " 13 " 1469 " 1479.

" " " 15 " *Sacié* l. *Sacie* read *sacié* l. *sacie*.

" " " 18 " *en son mes garder* read *en son mesgarder*.

" " " 24 " 2185 read 2186.

" " " " 2187 " 2189.

" " " 25 " *le queis*, l. *l'egueis* read *le gueïs*, l. *l'egueis*.

" " " 26 " 2220 read 2221.

" " " 27 " *Quele* " *Qu'ele*.

" " " 36 " 2786 " 2787.

" " " 38 " 2846 " 2845.

" " " 44 " *canter* " *cante*.

" 330 " 1 " 3380 " 3350.

" " " 2 " *enanstes* read *en anstes*.

" " " 3 " *Rin* read *rin*.

" " " 31 " *Enbrivement* read *Enbrievement*.

A word as to one or two of the more general considerations which controlled the editor in his mode of dealing with the text. It was recognized, in the first place, that the *punctuation* is one of the most significant as well as delicate tests that can be applied in criticising the formal side of an *editio princeps*. The reviewer, while commending the "punctuation intelligente" as a whole (p. 328), takes exception to a particular feature of it: "2550 (et souvent ailleurs) il faut une virgule devant *si*." Verses 2550 and 2551, with two examples of the case in question, well illustrate the issue here raised. It is a point to which especial attention was given in the work of editing the text. I will quote the lines:

2550 Sus lieve *si* s'en va ens el palais plus grant

A son seignor parler, *se*l troeve la seant

Sor une keute painte de paille escarimant.

In this passage a comma was intentionally set before the *si* (of *se*l) in verse 2551, but intentionally omitted before *si* in verse 2550. A similar discrimination was made as carefully as possible throughout the entire text, to mark respectively the closer or looser coördination of a "*si* clause" with its antecedent. The distinction is one which seems to me to have been well worth the making.

It is a constant embarrassment to the editor